THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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— THE —

Kinematograph & Lantern Weekly.

9 AND 11, TOTTENHAM STREET, LONDON, W.

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All letters should be addressed

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

JUNE 20, 1907.

Two new features are introduced this week in the hope that they may add to the improvement of the journal. An increasing number of advertisements have necessitated more pages, so we have added a coloured wrapper, which not only gives some extra pages, but makes the WEEKLY look more complete. We trust other advertisers will quickly come along and support the only journal devoted to their trade, so that we may add many extra pages—we shall certainly do this as necessity warrants. Then we have started a column for the sale of second-hand films. Many an exhibitor obtains an accumulation of subjects which are stale as far as his audiences are concerned, but are far from being bad enough to be destroyed. Other exhibitors want those very subjects, and by searching the titles in our list they may see what is going cheap. We only charge 1d. per line, so that this feature should speedily develope to large dimensions.

We find it necessary to clearly explain our policy in giving full publicity to any letter affecting general matters of importance to the trade which reaches us. We believe one may judge a paper's standing largely from its correspondence columns, and we determined before our first number was prepared that any person or firm having a complaint should have perfect freedom to ventilate it in our pages. We believed, and still believe, that the best way in which to remedy a wrong is to have a full discussion upon it. As the only paper devoted to the living picture trade, we have opened our correspondence columns unreservedly. We have recognised the right of members of the industry to state opinions, even when our own were opposed to them, because we think they have a right to expect a trade paper to assist them in securing the redress of their grievances, or supposed grievances. We should have thought it unnecessary to explain that we do not necessarily endorse every statement made in the numerous letters which reach us. We give equal opportunities to both sides to state their opinions, and leave our readers, to whom the appeal is addressed, to choose between them. We hope, after this explanation, that no one will imagine that we associate ourselves with every statement made by our various correspondents, with which they happen to disagree. We repeat that our columns are equally open to their side of the case.

THE Arbitration Award in the recent music-hall dispute has at last been published. In contains nothing of any direct interest to operators, though one or two of its rulings may turn out to be advantageous to them. The employees (stage hands, etc.) are dealt with, no award being made with regard to the Provinces, where most operator readers are resident. With regard to London, 27/6 per week is laid down as a minimum salary, exclusive of overtime. As the duties of this class of employee are laid down as "setting and striking of scenery, operation of lights used and general stage work" it is doubtful if operators are included. The minimum wage for electricians (switch-board attendants) is fixed at 30/- per

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A Burglar is caught in the act by a lady, is punished, escapes, is followed by his victims and their dog, who holds on in laughable manner during an exciting pursuit by motor car. Fun from first to last.

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week. All of these, are, of course, employees of the proprietors of the hall, while the operators are in many cases paid by a exhibitor. In cases where the operators are engaged by the proprietors (as in the Moss and Stoll Circuit) they will presumably come under the head of electricians only if they actually do electrician's work in addition to operating, but where they are engaged in nothing but operating, no ruling seems to apply. This is not completely satisfactory, but it is better than if the operators were lumped with the electricians at 30/-, or the stage hands at 27/6. A minimum salary of less than 35/- would be absurd.

It is, we believe, a generally accepted axiom that one cannot stand still in business—one must either go forward or backward. The firm which is not doing more trade now than it was twelve months ago is practically certain to be doing less. Put in other words, the main requirement of every firm is that it should find fresh markets for its goods Now, so far as the film trade goes, there is no particular difficulty in that. The kinematograph breaks out in a fresh quarter every day and the present prosperity of the leading firms suggests that it will be many years before the sales of films have reached their maximum—instead, they will grow each year with the increasing needs of a larger population.

Nevertheless, though the market is growing, it is not growing fast enough. There are many promising fields for kinematograph exploitation which have hardly been touched, but which promise to yield a good harvest to the man who is enterprising enough to enter them. There are, to take only one instance, immense possibilities, in a well managed street show, giving a performance every half hour or so, at a few pence per head. There is also money waiting for the man who first starts a theatre in whose program living pictures take the first, instead of a secondary position, and who relieves the pictures by occasional songs, or instrumental numbers. This has been tried with success in other countries, and it is only through underestimating the English public taste that it has not been tried here also.

It is customary to find the foregoing arguments met with the statement that people will not pay 3d. or 6d. to see pictures alone, when for the same sum they can go to a music hall and have a variety entertainment which includes one or two pictures. There is a certain amount of truth in this, for, in speaking of the tremendous popularity enjoyed by film shows in Paris, one is apt to forget that they have nothing like the opposition from music halls which we have in England. Admitting this however, it cannot be too often insisted upon that the public for kinematograph theatres would not be drawn solely from the classes which frequent music halls. Indeed it is probable that it would be recruited more largely from the better class which now goes to concerts. It is a mistake to imagine that the music hall public is the only one worth considering. Who does not number among his acquaintances many who abhor the music hall, but are good patrons of better class entertainments? People of this class could with a little trouble be converted into animated picture enthusiasts. A gentleman associated with "Hale's Tours" once assured the writer that a large number of people visited their shows almost daily,—whenever the program was changed in fact. This class of person could be cultivated so as to assure the success of a large number of kinematograph theatres.

Apart from this, there is certainly room for greater enterprise by music hall managers. These gentlemen are usually pretty good judges of the public, so that when they assert that an all picture program would not take, one is forced to receive their opinion with respect. It may, however, be suggested that the best judge may make mistakes, unless he takes steps to put his opinions to a practical test. How many music hall managers have actually tried the effect of a living picture program pure and simple—and of those who have, how many have given it the same opportunity, by means of advertising, as is given to the ordinary variety entertainment? We should like to see an enterprising manager drop his living statues and comic singers and trick cyclists for a week and in their place offer a program of pictures. If proper advertising were resorted to, orchestra provided, and "singing pictures" judiciously used to enliven the show, we are of opinion that the manager's views of the "pulling" value of the kinematograph would undergo a sudden and complete change.

And here we should like to speak of the successful use we have seen picture shows put to as an attraction of the Cafes and Beer Halls of Belgium and Germany. In some they take the place of an orchestra, and at others both bring huge crowds nightly into the palatial resorts. Every half-hour the hall is darkened, and a subject presented and in the interval gossip and refreshments are much in evidence. We have not yet seen it introduced in England, but surely there is a field open for a man bold enough to try the experiment. Our public houses to a great extent have lost their attraction for the working class—why not take out the various bars and make one common hall where refreshments and pictures are available?

The operator, with his increased knowledge, together with his audience who demand value for their money, renders it imperative that the manufacturer should give unstinted time and thought to the manufacture of projectors. We have been assured of late that the makers are fully alive to this fact and are more and more applying themselves to the complete solution of the optical, photographic and mechanical problems involved. The supply seems everywhere to be equal to the demand so that competition in this particular section of the business becomes keener every day. We welcome this healthy state of affairs, tending as it must do to a very high standard of work, with a still greater application of the best brains that the trade possesses. In our present issue we are continuing our series on projectors and wish to take this opportunity of asking manufacturers to give us notice of improvements in new models. We intend inspecting every machine on the market, so that our list may be a complete one. It has already been intimated to us that this series is likely to be of great service; that, we wish it to be, and with such in view, no pains will be spared to make the descriptions and criticisms as full and candid as possible.

The

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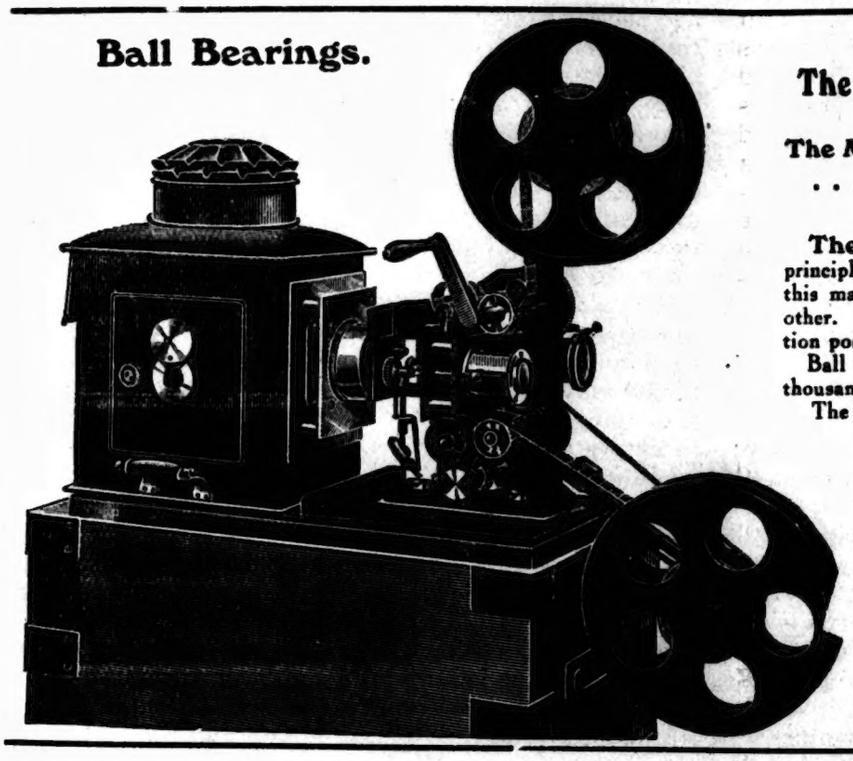
Best London Workmanship. **The Popular Professional Machines.**

Ball Bearings.



The "EMPIRE" No. 2.

The Machine for the Theatre . . .
. . . The Lightest Running on the Market.

The "Empire," No. 2, is manufactured on the best principles by expert workmen, and we are convinced that this machine contains more really useful features than any other. With this Cinematograph the most perfect exhibition possible can be given.

Ball Bearings enable the operator to run off two or three thousand feet of film without an effort.

The Eccentric Film Adjuster spaces the pictures without altering the optical centres.

The Automatic Cut-off acts instantaneously and can always be relied upon.

Each machine is sent out complete with lenses, two 12in. Spools holding 1200 feet, complete in strong travelling case.

Price £30 : 0 : 0

The "EMPIRE" No. 1.

A Cheap Machine for Occasional Use.

The Ideal Low Priced Instrument.

The "Empire," No. 1, is a reliable machine of light but strong construction suitable for small theatres, and contains many of the main features of our No. 2 Empire.

The Film is centred by a lever without altering the optical centres.

The Gate holds the film firmly but easily.

The Lantern Body slides in grooves and centres automatically for films or slides.

Each machine is complete with two 12 inch Spools Lantern and Cinematograph Lenses and Travelling Case.

Price £16 : 16 : 0

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WRITE FOR NEW EMPIRE CATALOGUE.

Supplied by all Dealers.

It has also been suggested to us that a series of articles on "Shows as I see them" might serve a useful purpose, in that the candid criticisms may lead to improvements in this direction. Whether this would be the result or not it is evident that there is plenty of room for improving. Not that we consider the average show in this country inferior to those given on the Continent or in America; indeed, they are superior. Nevertheless there must be definite progress if there is to be increased success. New ways of doing things; clever variations in the arrangement of the programme. It has been said "there is nothing new under the sun," an old adage, in a measure true, yet one that should in no-wise prove disparaging to the constructive mind. As in the Kaleidoscope, the same material falls with a million different designs without a pattern recurring; originality works a combine that may be termed unique.

The designs of the kinematograph, however, are accidental, whereas the impressions the exhibitor seeks to make must be pre-arranged to be well balanced and symmetrical. Others are using the same films as he, yet upon his genius in arrangement depends the nature of his results. Nature is an instrument of precision moulding every detail to a perfect whole. There is balance in Her compositions; harmony in Her colours; so we gain, perhaps imperceptibly, sensations that are pleasant. The total impression produced upon an observer's mind during the inspection of a show is similarly made up of details of what has been seen. Risible and visible faculties must be proportionately stimulated, whilst if auditory nerves can also be moved the impression will be a lively one. Discordant notes are often struck by inappropriate displays consisting sometimes in a succession of scenes without the slightest sequence.

The Inner Side of Film Making

THE REQUIREMENTS OF THE "FILM PLOT."

I went in a room the other day that was stocked with something like three or four hundred canned stories, stories literally canned, in flat round tins, with just a label giving the title, says a writer in the *Brooklyn Eagle*. It wasn't a Carnegie library, either. It was a room in the office of the largest manufacturers of moving pictures and those stories were the thrilling tales flashed out before audiences at the theatres and other places of amusement.

There are stories behind those stories, which, if not so vivid, are equally as interesting, I found. One of the authors of the canned romances and comedies sat at his desk, and, pausing between plots, explained to me some of the intricacies and some of the difficulties of making and welding together these picture stories. The stories are written just as other stories are, with not so much care as to diction and detail, perhaps, but written with close enough coherence for the man that makes up the pictures therefrom to understand every movement and situation. Sometimes the author must even write dialogue, for often in a moving picture one sees the figures in vigorous conversation, expressed by motions of the lips and gestures, it is true, but still intelligible to the spectators. To make clear just what those gestures should be and what the expression should picture it must be clear what the persons are saying. The task of the author of the kinematograph stories, therefore, is much the same as that of the usual story writer except that, like the writer of "blood and thunder" stories, he must have something happening every minute, allowing for no padding with word-painting, but following climax with climax and devolving all kinds of intricate situations so that the interest of the onlookers will never stray from the pictures on the canvas.

The story once written, the making of the picture passes from the world of fiction into the world of drama. The comedy or tragedy must be rehearsed and acted like any other drama before the pictures are taken. And this is one of the interesting phases of the process. There is a stage manager whose duties are as involved and intricate as and more diversified than those of the ordinary stage manager. And there are actors regularly engaged to take the parts, studying them, rehearsing for the pantomine, and then going through the actions while the camera snaps them for the reproduction. No amateurs can be turned to account for these dramas, actors and actresses of experience and ability only being used for the leading parts.

The stories are usually made up during the summer, when the stages are silent, and it is not hard to procure talent for the comparatively easy, brief work of performing before the eye of the camera, with no lines to be memorised. The principals make ten dollars a day, the best among them more sometimes, and the minor actors five, none less than that, so it is well worth their time to assume the role of the convict, the Happy Hooligan type, etc., that find their way into these canvas stories.

Besides author, stage manager and actors, there is an artist who plays an important part in the production. He must paint scenes that cannot be caught with the camera, and must make them look like the real thing. If the interior of a beautiful drawing-room is needed, he paints the walls, and thereon are hung real pictures, real doorways are made, and furnishings are rented such as rugs, chairs, desks, lounges, etc., and placed about so that when the film of the camera is turned on the scene it will have every appearance of a real room. Costumes are rented for the various characters in the pictured play stories, costumes costing as much as five or six hundred pounds. The total expenses for the materials used in one of those moving pictures we see thrown on the canvas in a few seconds is often as high as £300.

The author's duties, so the author explained, do not end with the writing of the story. He must choose the scenes of his situations, not always an easy thing to do. It requires eternal vigilance to know just where to go to get the proper setting for the thousand and one scenes that are pictured in one of these stories. Here is where much of the faking in the pictures comes in, the author admitted frankly. As the spectators in the vaudeville house sit and gasp at some perilous deed pictured amid the rugged scenes of the West he never for a moment suspects that the view of that rugged mountain side was obtained somewhere in Prospect Park, or on the outskirts of Brooklyntown.

The bioscope man and his camera are old friends, and together they can do wonders. People say that the camera tells the truth, but the bioscope man denies the allegation. He knows how to make it lie to good purpose. With a certain kind of lens he can emphasise just the phase of a situation he wants, making a small excavation look like a gully or a hill like a mountain. With careful selection he can find most of the scenes he needs for his stories, no matter how foreign they may be to these parts, around Brooklyn or Manhattan.

Kinematograph Projectors as I see them.

By the Editor.

No. 2.—The "Universe" Bioscope.

We have just paid a visit to the house of L. Kamm & Co., of 27 Powell Street, Goswell Road, London, E.C., where we were shown the "Universe" Bioscope Projector. The whole apparatus, including stand, lamp, lantern, and projector itself, is manfactured on the premises. To begin with, the arc lamp, which is provided with fittings for all the usual adjustments, has also a special clip for the carbon pencils, facilitating the removal and insertion of the same during the exhibition

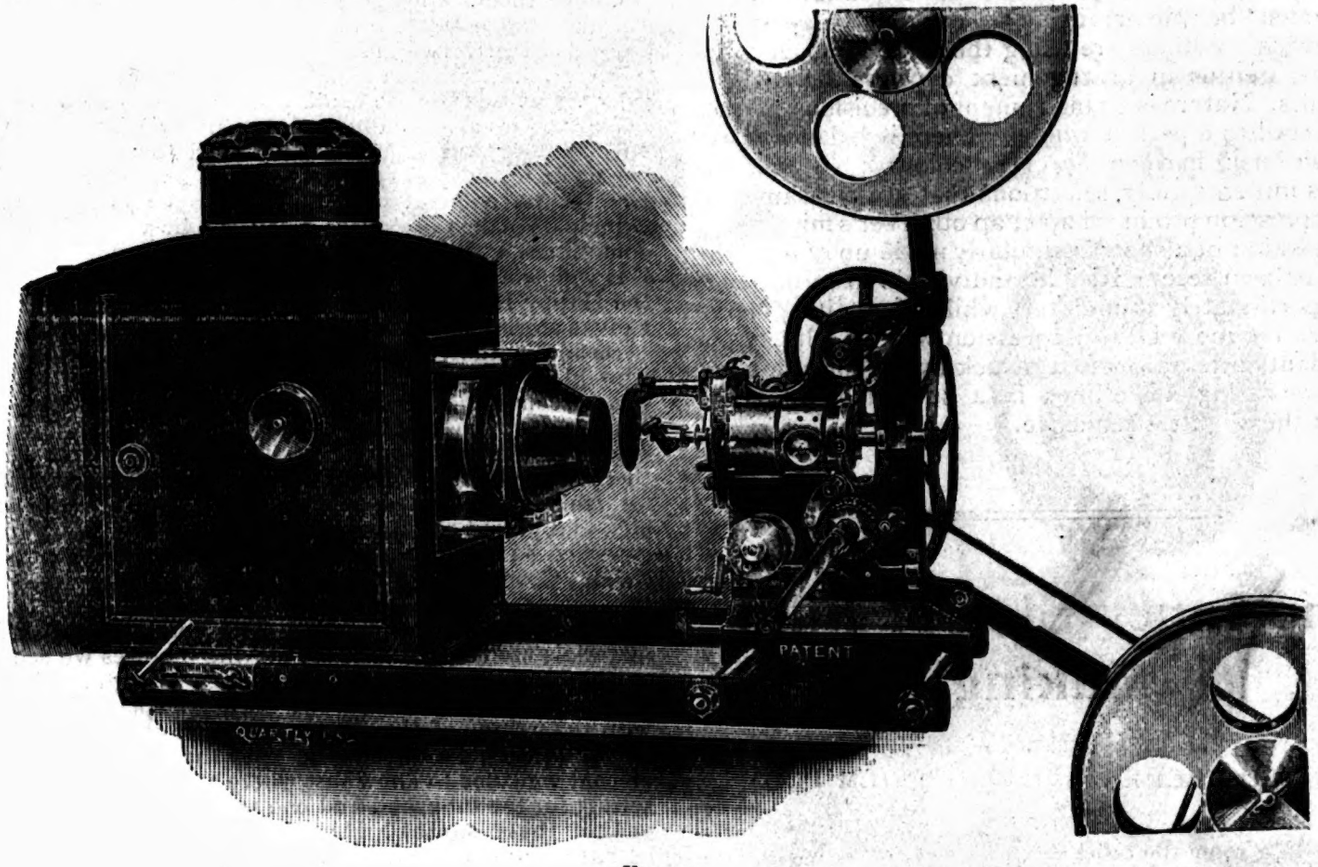

Fig. 1.

if required. Next to this may be mentioned the staging of the lantern and mount for the condensers, and here provision has been made for a passage of air between lenses and stage front plate, so that the condensers are cooled during use.

A general view of the completed apparatus is shown in Fig. 1. The shafts (which are constructed on the girder principle) carrying the spools, are fitted with an automatic locking device, and are held firm either in the extended position shown in Fig. 1, or in the folded position shown in Fig. 2. A locking device is also provided on the spool spindle. Unlike other machines on the market, the "Universe" is geared 1 to 8, which appears to be an advantage in overcoming flicker, owing to the rapidity with which the pictures are changed. It must not be supposed from this that the standard speed of operating has been departed from. This is a matter of gear, only affecting change of picture and not the speed of translation of the film through the machine. Two turns of the handle exhibit sixteen pictures as in other machines.

A feature which we particularly liked consisted in the manner in which adjustment of picture in the gate is accomplished.

Referring to Fig. 2, just under the dog, and running at right angles thereto, will be seen a shaft with a milled head to the left. On this shaft is a thread which communicates with the spring sprocket roller (lower sprocket)

and causes the roller to take up a raising position on the sprocket. Consequently when the dog strikes the loop of film, the extent of its beat is modified according to the position of the spring roller upon the sprocket. The milled head at the end of the shaft controlling these movements can be turned with ease during projection, so that any slight variation in the position of the picture on the screen may be instantly achieved.

We do not know of another machine on the market having a control of this design, and must say it is to be preferred to the lever device, insomuch that by this system neither gate nor mechanism is moved out of the optical centre, a point worthy of special note. Whilst mentioning the gate, it may be said that the film trap is of special construction, and the film runners are made of hardened cast steel, in one piece with the picture shield, which ensures absolute durability. The gate is also constructed so that when it is shut and the film is in position, the light can be concentrated upon the film and allowed to burn a hole without the rest of the film catching fire.

The new style of governor for working the safety shutter which is introduced into this machine is of such a simple nature that it is impossible for it to get out of order. There are no bevel wheels such as are usually used with an upright governor with two balls, as bevel wheels are very apt to wear at the very high rate of speed at which the machine has to travel. The governor in the above machine is mounted directly upon the shutter shaft and has no parts liable to wear. It also prevents any chance of the film being struck by the ball governor, causing injury to the film and interruption to the entertainment.

The parallel bar principle, is the one adopted for changing from kinematograph to ordinary lantern, the projector mechanism being moved whilst the lantern remains fixed. Locking clamps are provided whereby the lantern may be fixed at any desired distance from the mechanism and for fixing the mechanism at any position along the parallel slide bars, the latter clamp having contracting springs simultaneously operated by milled head seen in Fig. 2. The view in Fig. 3 is the side showing the objective for ordinary slides. Steel has been introduced wherever necessary and the brightly polished parts are beautifully nickelled, giving to the machine a very elegant appearance. The claim of the makers, that flicker has been reduced to a minimum is certainly well founded. We passed a film of average tone value through the machine, and when viewed upon the screen an absence of flicker was decidedly noticeable. Mr. Kamm attributes this partly to the form of shutter used; which consists of a sector supplemented with an intermediate colour blade; but more especially to the unusual speed at which change of picture is accomplished. We looked in vain, to discover a weak point in the machine, and therefore feel, that in recommending it as an excellent instrument, we have no fear of adverse criticism from the practised exhibitor who may elect to invest in one.

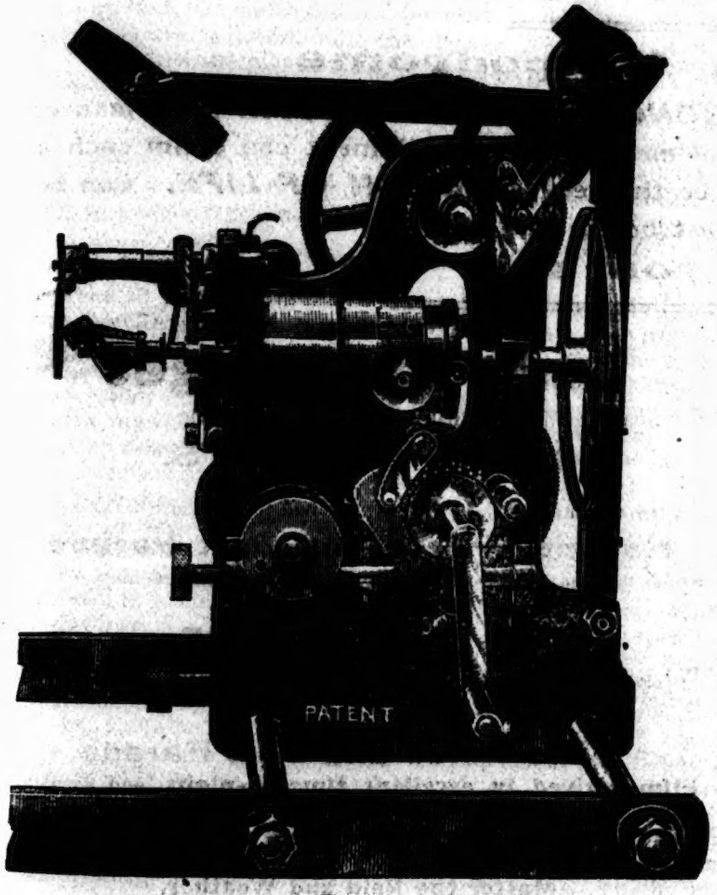

FIG. 2.

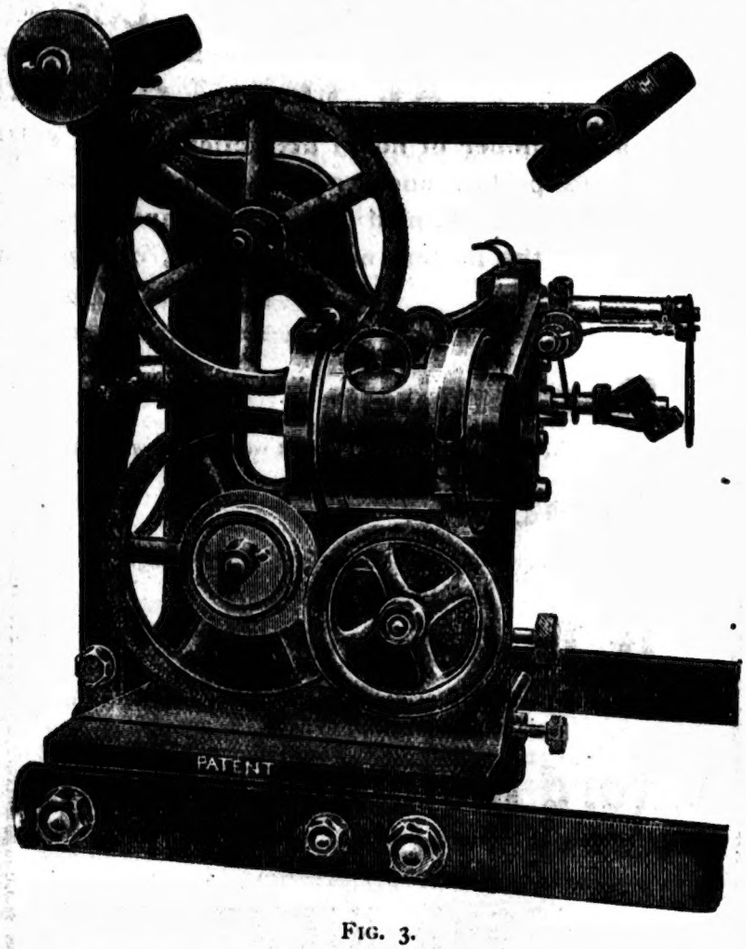

FIG. 3.

(This series to be continued.)

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Telephone—
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The Gaumont Co.,

"CHRONO HOUSE,"

5 & 6, SHERWOOD ST., (Back of the County Fire Offices) PICCADILLY CIRCUS, LONDON, W.

At the London Hippodrome

Among a number of novel attractions, *THE CHRONOPHONE* makes it *330th* performance, making 12 performances a week. No other form of mechanical entertainment can claim such a record. It is acclaimed by every impresario to be the very *ILLUSION OF LIFE.* Can be adapted to the largest of auditoriums, or the cosiest booth and tent.

WE CATER FOR ALL.

Remember

Every seat for the Oxford Historical Pageant was booked weeks ago.

That

There is no other possible means of seeing this famous sight than by the Bioscope.

It is Essential

For every showman who intends visiting St. Gile's Fair at Oxford, in September next, to have The

Oxford Historical Pageant

Can only be obtained from us. Fix yourself up now.

GOOD-NIGHT.

The very thing to put an artistic and pleasing finish to a picture show of any kind.

Tasteful—Artistic—Original—Pleasing.

Length 20 ft. Price 11/8 net.

THE

Bury St. Edmund's Pageant.

The Gaumont Co. have secured the Exclusive Cinematograph Rights of this Pageant.

Lest you Forget

We would remind you that we are experts at taking

LOCAL SUBJECTS.

On the afternoon of the 13th, inst. we had the pleasure of taking the

Hackney Horse and Cart Parade

which was shown at the Hackney Empire the same evening.

As a Reminder

We publish an extract from the letter of Mr. John Christie who writes under the 13th, inst.

"The Horse and Cart Parade

Film arrived in excellent time to-night, and notwithstanding the fact that it was taken in a downpour of rain the picture is clear and effective right through."

We can prove ourselves masters of every trying circumstance and **Master the Rain and Weather.**

A Rogue's Redemption.

"One touch of nature makes the whole world kin."

No. 1618. Length 410 ft. Price £6 16s. 8d. net.

NEW CLARENDON FILM.

The Story of a Modern Mother.

An extravagant travesty. Humorous to a degree. Brilliant throughout.

No. C154. Length 375 ft. Price £6 5s. net.

London, Paris, Berlin, Barcelona, Milan, Moscow, and Cleveland, Ohio, U.S.A.

Notes on Current Topics.

Lacking as he does a really good market for films among what one might call "kinematograph theatres" the English manufacturer is forced to pay particular attention to the wants of the showman, who goes from fair to fair with a tent fit-up and gives a show at 2d. or 3d. a time. It is somewhat astonishing to people accustomed to the average performance in a tent, to find that the kinematograph entertainment given at this small sum is very often superior to that shown in a music hall. The most elaborate "fit up" on a fair ground, after the "roundabouts," is usually that belonging to "So and so's living pictures" and one easily realises that the latter have become the "star" turn by the generous patronage extended to them. While the number of good class living picture shows of the type given by "West's Army and Navy," "Hale's Tours," and Waller Jeffs "New Century" pictures are so limited, the showman will remain one of the most important factors in determining the class of picture to be put out. Moreover, he plays an important part in influencing the public, and the impression taken away from fair pictures very often determines the manner in which the members of the audience will regard any future living picture shows desiring their support. No apology is therefore necessary on my part, in allotting a portion of my notes to a consideration of shows given at pleasure grounds and fairs.

Some Shows.

Among so large a number of shows, there are naturally some excellent, some good, some indifferent, and some of course, downright bad. Although there are many enterprising showmen who use a good projector and films and employ a competent man to take charge of them, there are also, unhappily, many whose show is spoilt by bad operating by a man who does not understand the management of his instrument or gases, and by a set of subjects which should long ago have been discarded. It is the fashion to put down most of the bad programmes to the fact that the showman hires, instead of buying, his films. I do not agree with this, for I believe that the man who pays for the use of a roll of film is careful to see that he gets subjects in good condition, while he who buys is sometimes inclined to get the last ounce of wear out of his subjects, to the detriment of his show. No, I think the poor quality of some exhibitions is due mainly to carelessness. There is just a little disposition to remember that the same person is not expected to come to the show twice. Therefore, after the attractive gilt front, the dancing girls, and the music have lured the passer-by, he finds only an indifferent programme presented.

Now this is short-sighted, to say the least. It may be true that the showman is going to another town in a day or two, but he there seeks to attract a public which has perhaps been disappointed in a previous show just as he has disappointed those in the place he has left. It would be better policy to make the show as good as possible. If every showman pleased his audiences the whole class would benefit The foregoing seems written in a pessimistic vein; but I must not be taken as stating that all or a majority, of shows are of this class. It is a good policy to point out faults —virtues speak for themselves. It is likely that if the average show became equal to some of the best known successes the latter would benefit as much as the previously indifferent show.

Some Showmen.

It is very curious to note the various attractions used by showmen to "fetch" an audience. The man with a stentorian voice, dancing girls or the midgets or "wild man" parade the front to the accompaniment of the gramopohone, the organ or automatic piano. I've been more than amused by the description of the films given by the showman, and have failed to recognise (until in the tent) many old favourites owing to his flow of exaggerated oratory.

I heard a man at the recent Cambourne Fair insinuating that it would be advisable to "step up and see a suppressed film of Paris high life—one of the naughtiest pictures ever taken. No children admitted." I naturally paid my sixpence for a reserved seat, only to find some ballet girls on the screen and a mild flirtation scene which disappointed the audience. Now, in my opinion this is not the game in the best interests of the showmen themselves. I suggest that it is unwise to exaggerate with the hope of attracting a crowd. Far better to give a good show and depend on the audience to advertise the fact that the pictures are worth a visit. By all means make the front attractive, but above all see that the pictures themselves are good and that the operator knows his work.

Showmen's Operators.

We have heard a lot recently about operators and their qualifications, but little was said in the discussion which was recently printed in this paper, about the manifold qualifications necessary in an operator for a travelling show. Yet it is doubtful if any of the class are called upon to possess so thorough a knowledge of every side of the work. The tremendous influence of the operator's skill on the pictures is obvious, and suggests that one of the first requisites to a succesful show should be a first class operator. The showman operator differs from his brother who does music hall work is that he has not to deal with a machine already fitted up and in which an arc lamp is used. He has to fit up his apparatus, very often in a hurry, and probably never has a source of electricity at hand. If any one should support the Association it should certainly be the showman who pays a man to do his operating, and I suggest to the B.O.A, that they will find the most progressive of the travelling men likely to support any scheme which will guarantee that their pictures will only be under the management of a man who knows something about lenses and is unlikely to set the tent alight or blow up the audiences, and (worse still) the kinematograph, by muddling the gases.

The Singing Picture Attraction.

The appearance of singing picture machines has undoubtedly added a feature of immense pulling power to the shows of the living picture men. The union of sound and motion is as great a novelty as were the kinematograph or phonograph on their first appearance. Many old showmen still speak regretfully of the time when people surged round the doors of the living picture tent, determined to see the latest wonder, and others will enlarge eloquently on the time when it was possible to take £170 per day in pennies from a "phonograph parlour." Those days are gone, and the pictures must rely on other virtues than that of novelty to bring the people. Pictures that sing are still new, however, and will attract audiences for that reason. It would be superfluous to point the moral.

"The Miss Hales."

Such is the title of the six nice looking and well dressed young ladies whom one occasionally meets in the crowded vicinity of Hale's Tours. Spick and span in their neat tourist costumes of check pattern, with their satchel bags, they look typical Yankee visitors, but it is soon discovered that they really are a unique and lively advertisement for Hale's excellent living picture shows. The idea is in keeping with the high class of show which the proprietors are striving to maintain.

Seaside Shows.

I am arranging a motor tour round the East and South Coasts in order that I may write up my impressions of the various seaside shows and that I may chat with the operators, and, I trust, gain information which will be useful to my readers. Advertisers would do well to follow up my remarks as it will undoubtedly open up a larger field for them and our journal.

FOUR PENCE per foot nett.

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NEW COMEDY OF THE RIGHT SORT

"FORTY WINKS"

or, A STRENUOUS DREAM.

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Blinks is awakened by the alarm clock—Lies down again for "just forty winks more"—Jumps up and into his clothes at lightning speed—Rushes downstairs knocking over a chambermaid—Tucks table cloth into his neck in mistake for napkin—Devours his breakfast in four gulps—Dashes madly away carrying everything on table with him—collides with baker, butcher, nursemaid and bicyclist in his mad rush for the train—Jumps into wagon, it starts, and wheel comes off—Engages auto—It tears along at frightful speed, then suddenly explodes and Blinks **Awakes Again** and finds it is just **Five Minutes** since the alarm went off.

Length 270 Feet, and all good. Price £4 10s.

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Two confidence men steal a farmer's white horse—take it behind a convenient haystack, paint it black, put on a false tail and **sell it to the farmer again.** When he washes his "beautiful new black beauty" the paint comes off and—well just see what the farmer does. **IT'S ONE BIG LAUGH ALL THE WAY THROUGH.**

Length 425 Feet. Price £7 1s. 8d.

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License No. 13; or The Hoodoo Automobile	750	Please Help the Blind	460	Vanderbilt Auto Race	500
		Funny Faces	230	Mother-in-law	620
Sherlock Holmes; or Held for Ransom	725	Flags and Faces of all Races	365	The Automobile Thieves	955
Black and White	470	The Modern Oliver Twist	800	And the Villain Still Pursued Her	800
The Escape from Sing-Sing	775	Man with the Ladder and the Hose	475	A Midwinter Night's Dream	600
Burglar Bill	210	Nobody Works like Father	690	Foul Play	875
Moving Day	790	Oh! that Limburger	600	The Mechanical Statue	480
The Newsboy	785	Love versus Title	720	The Bad Man	660
The Green Goods Man	730	The Prospectors	770	Fun in a Fotograf Gallery	785
Oh! You Dirty Boy	90	All Aboard	485	The Haunted Hotel	500
Monsieur Beaucaire	615	The Jail Bird	610	The Spy	485
Post no Bills	485	'Frisco Earthquake (sold in any length)	1500	A Curious Dream	300
Flat Dwellers	400			The Belle of the Ball	475
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Ostrich Farm at Pasadena	200	The Acrobatic Burglars	660	Amateur Night	390
Pigeon Farm near Los Angeles	200	The 100-to-1 Shot	640	The Hero	250
Horseback Trip Over the Rockies	440	Secret Service	655	On the Stage	715
A Strenuous Wedding	410	N. Y. Athletic Club Games	—	The Pirate's Treasure	715
Stop Thief	277	Pals, or My Friend the Dummy	670	The Stolen Pig	450
Juvenile Chicken Thieves	220	The Indian's Revenge	795	Square Deal	425

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Charles Urban Trading Co.

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Visit to Olympia Horse Show	775 ,,
Royal Review at Aldershot	250 ,,
Bumping Races at Cambridge	200 ,,
The Derby, 1907	215 ,,
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Duel in All Ages	360 ,,
Egypt—Cairo to Khartoum	800 ,,

The Gaumont Co.

A Rogue's Redemption	410 ,,
The Derby, 1907	348 ,,
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The Pay Master	390 ,,
Salomé	510 ,,
The Lost Halfpenny	310 ,,
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Vitagraph Co. of America.

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Bunco Steerers	— ,,
The Slave	— ,,
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Pathé Frères.

Late for Lunch	297 ,,
The Reluctant Dog	297 ,,
Life's Reality	696 ,,
A Drama of the Riviera	510 ,,

Hepworth Manufacturing Company.

The Man Who Could not Commit Suicide	275 ,,
Sister Mary Jane's Top Note	105 ,,
The New Dress	425 ,,
Milkman's Wedding	425 ,,

Walturdaw Co.

The Mikado (Cinematophone Living Pictures)	— ,,

Cricks and Sharp.

Egg Harvest of Flamborough Head	430 ,,

The recent visit of the King and Queen of Denmark has been photographed by the Urban Co., and the result is four capital films showing (1) The arrival at Portsmouth, (2) The visit to the Guildhall, (3) Visit to the Olympia Horse Show, and (4) The Review held in honour of the Royal Visitors at Aldershot. These subjects were secured with the permission of their Majesties and that of the Horse Show with the co-operation of the Directors. Taken separately, they are delightfully clear records of a number of interesting occasions; together they form perhaps the most complete record of a Royal visit yet published.

The series opens with a picture of the Royal Yacht "Victoria and Albert" approaching the jetty at Portsmouth. The Guards of Honour are seen drawn up waiting for the King and Queen, who are received by the Prince of Wales and the Duke of Connaught as they step off the vessel. The guard is then inspected and the party finally embarks on a special train, which starts out for London.

The first important public function of the visit was the state procession to the Guildhall. The second film shows the incidents of this occasion. The state coach of the Lord Mayor first, rolls into the Guildhall Courtyard, and the Lord Mayor and Lady Mayoress take up a stand in their robes of office. State trumpeters then announce by fanfare the approach of the Royal party which drives up with an escort of Life Guards. The Prince and Princess of Wales are shown here again and a good portrait view of the King and Queen of Denmark was also secured. After the reception, the party enters the Guildhall, and the film shows scenes in the courtyard during luncheon and then the return of the various carriages.

The Horse Show film has a special interest, apart from the fact that the Royalties were present, but the views given of the rows upon rows of noble members of the audience certainly adds to its value. The Royal box came under the line of the camera and King Edward and his guests were snapped as they sat watching the turns. The views of the horses in the arena, however, are still better.

The Aldershot Review film is noticeable for a good picture of the March Past, arranged for the benefit of the visiting King and Queen, but Urban operators were also given positions near the Saluting Base and were enabled to secure portraits of the King and Queen of England and Denmark with their escorts, of the Prince of Wales and of the imposing Staff of Officers, General Sir John French heads the Aldershot Headquarters Staff in the march past, and the troops engaged included Life Guards, Mounted Infantry, Sandhurst Cadets, Cavalry and Artillery.

Cricks and Sharp have secured a clever series of views of one of the most dangerous of the many dangerous occupations followed in this country—that of cliff climbing for the eggs of sea birds. Bempton, near Flamborough Head, is one of the best known spots for this purpose, and this series of pictures were secured in that locality. In the opening pictures the climber and his men are seen taking their tackle from a hut in the cliff side and carrying it to the place where the descent is to be made. The first wheel, over which the rope runs, is now fixed securely to the ground and the climber, after fastening the rope round his body, disappears from view and his men pay out the rope as he descends. A view is seen of the hazardous work of the man as, looking a mere speck on the face of the cliffs, he is lowered in a series of enormous drops, bounding from crag to crag, running imminent risk from pieces of falling rock displaced by the rope, and with a space of many hundreds of feet between him and the raging surf below. As he swings towards the cliffs the eggs, which have been deposited on the bare rocks in great quantities, are deftly snatched and placed in the bags carried for that purpose. This the climber continues to do until sufficient have been secured. He then commences his return journey, sometimes pushing himself from the rocks with his feet and at others swinging helplessly in mid-air, but eventually reaching the top in

safety. The subject is called "The Egg Harvest of Flamborough Head."

The pathetic element has been particularly in evidence in recent film subjects, and weeping wives and suicidal husbands have become as common as dogs were only a short time back. Some of these new productions embody a really touching story, and are certainly to be preferred to the hackneyed "chase comic." One of the best recently shown our representative has been issued by the Gaumont Co. under the title of a "Rogue's Redempion." The story is that of a convict who escapes from his prison and is hidden from the warders who follow in pursuit by a charitable woman,—mother of a little girl. The rogue retains his freedom with this assistance. A subsequent scene shows that he has, however, merely used it to return to his old dishonest pursuits. With a companion he breaks into a house, and enters a room in which a child lies sleeping in a cot. To his horror the latter turns out to belong to the woman who had previously succoured him. The child is frightened when it awakes to find a strange man in the house but the burglar hushes it off to sleep again. The child falls asleep with one of the man's fingers in its grip and rather than wake it, he waits until the mother returns. The final scene shows that the influence of the child has had effect, for the rogue is seen making an honest living in a workshop.

A feature of the Hippodrome program recently has been the rendering of Harry Lauder's songs by Gaumont's Chronophone, which has now passed its 325th performance. "Stop your tickling, Jock" is a prime favourite. The Gaumont Co. are going ahead in the topical section. On June 13th they took the Hackney Horse and Cart Parade, and showed the film at the local Empire the same evening. Despite the fact that it was taken in the rain, a splendid picture was secured, and evoked a special letter of thanks from the manager. The same Company have just secured exclusive rights for another "Pageant"—that of Bury St. Edmunds—in addition to those already held with reference to the Oxford function, at which Mark Twain will be a distinguished visitor.

The most peculiar feature of "The Milkman's Wedding" (Hepworth) is that it never came off, owing to the reluctance of the chief actor. The film deals with the various attempts made by the milkman to avoid carrying out the matrimonial pledges he has given to a young lady. His early attempts to "back out" are negatived by his fiancée's burly father, and the day of the ceremony comes. The church door is shown, and the friends of the couple drive up in their milk carts. The best man marshals in the bridegroom, who takes refuge in the vestry, but, being discovered, jumps into his cart and drives away. Everyone follows, and the milkman is captured at home by the disappointed girl and her father, who lift a churn full of milk and pour it over his head.

"The unskilful Skater" simply reduces the stolid features of the Aberdeen audiences at the Palace Theatre to convulsions.

Andrew's Animated Pictures are visiting Ventnor. They are very wise in giving local films in which visitors may discover themselves upon the screen.

Bryant & May's girls make very strenuous efforts to locate their acquaintances in the film "Leaving the Factory" which is being shown nightly at the Prince's, Poplar. In fact the pictures are very "pop'lar."

The following letter appeared in last week's "Hereford Times" "The possibility of the optical lantern as a means of education, was ably demonstrated on Tuesday evening, when Capt. Green-Price gave a most interesting and intellectual discourse on a trip to the Victoria Falls. Having but recently returned from South Africa myself, I was quite impressed by the realism of the pictures projected upon the screen; and I am sure that these lectures, especially when given by one who has travelled that portion of the globe he speaks of, is both of interest to grown-ups and a means of geographical enlightenment to the young."

The "Uto" Printing Process

EXHIBITED and demonstrated by Mr. Oliver G. Dawson, of High Holborn, at the recent exhibition of photographic appliances and processes promoted by the proprietors of the "Tribune," appears to approach more nearly to the solution of the problem of photography in natural colours than anything previously attempted, and promises to prove of considerable value for the production of coloured lantern slides. In the process, paper was coated with an emulsion containing specially selected pigments representing the three principle primary colours, and consequently the intermediate shades due to their combination. The paper so prepared was of a dark bluish slate colour, and was exposed in an ordinary printing frame to bright sunlight, the negative being replaced by a coloured positive transparency such as a lantern slide, a piece of stained glass, or even a leaf of variegated shades such as that of the laurel common in our gardens. Under the influence of the solar rays the colours were bleached or discharged, so that the colourless portions of the transparency were rendered as white in the print, and each coloured part had the effect of permitting the shades complementary to itself to be removed by the action of the light rays while its own colour remained unaffected, so that the resulting print reproduced accurately the colours of the original transparency, the altered and unused pigments being finally removed, and the image "fixed" and rendered permanent, by immersion in benzine for an hour or two, in place of the hyposulphite of soda employed in ordinary photography.

It will be seen that for the present a coloured transparancy is needed to take the place of a negative, the emulsion not being sufficiently sensitive for use in the camera, so that its use is as yet limited to the reproduction of a coloured original, for which it might be utilised with great advantage in the multiplication of copies for lantern slides, if the emulsion were applied to glass or other transparent medium in place of paper, which might readily be done and thus much hard work be rendered unnecessary. When the "Uto" emulsion is improved, and its sensitiveness increased, as to solve the difficulty as effectually as in the case of the silver and other compounds now employed for coating photographic plates, the problem of producing photographic pictures in natural colours will have been to a very large extent solved, and no one will have more cause to welcome its solution than the lanternist, who may thus have his sides of coloured objects readily and speedily placed at his disposal without the necessity of their being touched by the hand of the artist.

Second-Hand Films.

1d. per line per insertion.

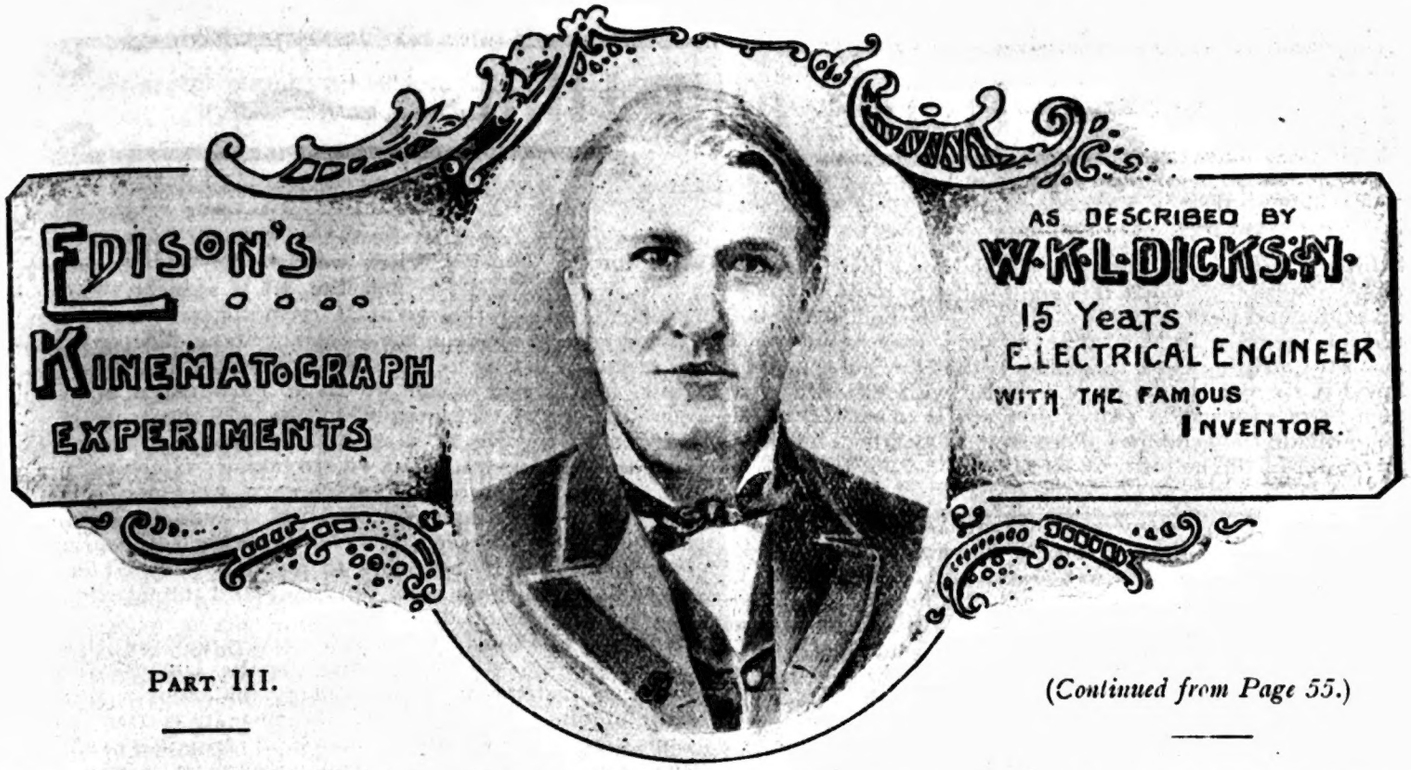
At the request of several in the trade we shall open this column for the sale of second-hand films, of which there is an ever-increasing quantity. Many an exhibitor requires certain films, the attractions of which another man has exhausted. He will, by searching in this column, be able to see what is going cheap. We have purposely made the charge low in order that the fullest advantage may be obtained and we trust our readers will make the fullest use of it.

To safeguard both parties of any sale or exchange we shall be pleased to act as intermediaries and hold any deposit until the transaction is satisfactorily completed.

FOR SALE.

Name	Length	Price	Condition
AMATEUR PHOTOGRAPHIC DEPOT, 71, Oxford Road, Manchester.			
The Two Tramps	...250	1½d	very good
Sherlock Holmes Returns ...	...750	2d	very good
Shaving by Instalments ...	...250	1½d	very good
Coming Home with the Milk ...	...300	1½d	—
Following in Fathers' Footsteps	...300	2d	very good
Handcuff Mystery Solved ...	...400	1½d	—
Missing Legacy	...300	1½d	—
The Bigamist	...500	2d	—
The Stormy Winds did Blow ...	...300	1½d	very good

All Goods sent Carriage Paid on receipt of remittance.



PART III.

(*Continued from Page 55.*)

THE establishment of harmonious relations between kinetoscope and phonograph was a harrowing task, and would have broken the spirit of inventors less inured to hardships and discouragement than Edison's veterans. The experiments have borne their legitimate fruit, and the most scrupulous meeting of adjustment has been achieved, with the resultant effects of realistic life, audibly and visually expressed. The process of "taking" is variously performed by artificial light in the photographic department, or by daylight under the improved conditions of the new theatre, of which we shall speak. The actors, when more than one in number, are kept as close together as possible, and exposed either to the glare of the sun, to the blinding light of four parabolic magnesium lamps, or to the light of twenty arc lamps, provided with highly actinic carbons, supplied with powerful reflectors equal to about fifty thousand candle power. This radiance is concentrated upon the performers while the kinetograph and phonograph are hard at work storing up records and impressions for future reproduction. A popular and inexpensive adaptation of kinetoscope methods is in the form of the well-known nickel-in-the-slot, a machine consisting of a cabinet containing an electrical motor and batteries for operating the mechanism which acts as the impelling power to the films. The film is in the shape of an endless band, from fifty to one hundred and fifty feet in length, which is passed through the field of a magnifying glass perpendicularly placed. The photographic impressions pass before the eye at the rate of forty-six per second, through the medium of a rotating slotted disk, the slot exposing a picture at each revolution, and separating the fractional gradations of pose. Projected against a screen, or viewed through a magnifying glass, the pictures are eminently life-like, for the reason that the enlargement need not be more than ten times the original size. On exhibition evenings the projecting room, which is situated in the upper story of the photographic department, is hung with black, and provided with a single peep-hole for the accommodation of the lens. The effect of these sombre draperies, and the weird accompanying monotone of the electric motor attached to the projector, are horribly impressive, and one's sense of the supernatural is heightened when a figure suddenly springs into his path, acting and talking with a vigor which leaves him totally unprepared for its mysterious vanishing. Projected stereoscopically, the results are even more realistic, as those acquainted with that class of phenomena may imagine, and a pleasing rotundity is apparent, which, in ordinary photographic displays, is conspicuous by its absence. Nothing more vivid or more natural could be imagined than these breathing, audible forms, with their tricks of familiar gesture and speech. The inconceivable swiftness of the photographic successions, and the exquisite synchronism of the phonographic attachment, have removed the last trace of automatic action, and the illusion is complete. The organ grinder's monkey jumps upon his shoulder to the accompaniment of a strain from "Norma." The rich tones of a tenor or soprano are heard, set in their appropriate dramatic action, the blacksmith is seen swinging his ponderous hammer, exactly as in life, and the clang of the anvil keeps pace with his symmetrical movements; along with the rhythmical measures of the dancer go her soft sounding foot-falls; the wrestlers and fencers ply their intricate game, guarding, parrying, attacking, thrusting and throwing, while the quick flash of the eye, the tension of the mouth, the dilated nostrils, and the strong, deep breathing give evidence of the potentialities within.

Correction:—A name was inadvertently mis-spelt in the Gaumont Co.'s advertisement recently, Mr. Tuby of Grimsby being furnished with "Tuly" as a surname.

Helps and Hints.

Exhibiting Hint If one uses a slide box which has divisions, it is good policy to have an empty space at the end next to the first slide. This end of the box should be raised a little, so that the slides lean backwards a little. The advantage of this plan is that the slides may be replaced in the box in their proper order, without the danger of using the same slide twice, as there is always a vacant space to divide the exhibited slides from those which have not yet been put in the lantern.

Care of Limes Many limes are cracked by the hole being too small. The lime ought to slide easily on the pin of the jet. When the latter becomes hot, it expands and has a tendency to crack the lime which fitted tightly when it was cold. It is a good plan to always have a spare lime inside the lantern, just under the condenser, where it will get hot. In case of accident to the lime in use, it can be used to replace it more quickly than a cold one.

Position of Screen It is of great importance to have th screen mounted high enough. If the audience is to be seated all the time, the bottom of the screen, or at the most, the bottom of the lighted section, should not be less than 4½ feet from the ground. If there is to be any singing of hymns, to which the audience will stand, while a slide is being shown, the bottom of the lighted part of the screen should be at least six feet from the ground. How often do we hear the complaint from those at the back, that they cannot see the pictures without running the risk of a stiff neck? A little elementary care would remedy this, as it would the further complaint frequently heard that the lantern is obstructing the view of part of the audience. Whenever possible the lantern should have a long enough focal objective to allow of its being used from behind all of the audience.

Hot Lime Tongs An awful story is told of a lantern operator who burned his fingers severely with the lime tongs, which, as many readers may not need telling, get hot very quickly on occasions. The operator in question was in charge of the lantern at a mission service and was manipulating his limes in a dead silence, when he got a unpleasant shock from the reason indicated. As most other Christians would do in like circumstances, he emitted a short expressive but hardly respectable word and in the dead silence it reached the ears of every member of the audieuce. What happened after, we do not know, but the moral of the story is easily discovered—bind your tongs round with string and operate with safety.

Titles of Films It will sometimes be found that the strip of title film usually supplied by the manufacturers does not look well when projected on the screen, particularly if several different makes are shown, each with a different colour and distinct trade mark. It is therefore good policy to use slide titles under certain circumstances, especially if a show of an hour or more is being given, as the advantage of having the film made up into one long spool to run straight through has disappeared. A good illustration of the appropriate use of title subjects is to be found in West's "Army and Navy" exhibitions, in which a really artistic design is utilised.

Illusions When we note the various illusions to which the art is subject, it becomes a problem taxing the greatest genius, how best to avoid giving false effect upon the screen. Some effects are difficult of dismissal, owing to the complex composition of the subject; thus, in a street scene we have, perhaps, many vehicles coming and going at unequal speeds. If the wheels on one happen to revolve at a speed corresponding exactly to the speed of our apparatus; if we are taking sixteen pictures per second, the wheels on the vehicle turns once per second, and there are sixteen spokes to a wheel; then, though the body of that vehicle is seen to travel, the wheels appear still. It is evident that by adhering to a standard speed for taking, we shall not dismiss such illusions; and the falsehood must be otherwise removed.

Economy of Film It may have escaped the thought of some who use the kinematograph for scientific instruction, that in many instances a very short strip of film suffices to fully demonstrate certain subjects. Thus, for example, the evolution of dropping water; the successive phases of a steam engine at work; or the flight of a bird. It is evident that in such cases, precise composition, position and movement, are duplicated after the first evolution is completed, hence it is unnecessary to have a repetition of the same phases on a long film, if the short length is made to include a complete series, and the two ends of the film are joined so as to form an endless band. It is obvious that this endless band may be passed through a projector and the subject shown upon the screen for any length of time. It should be noted however, that it is of the utmost importance, that the succeeding pictorial phases on either side of the join should be complementary to each other, *i.e.*, should be the ones in the order of the evolution of the subject treated.

Need for a Standard Speed It is a well-known circumstance of anima-photography, that unless the projecting of the subject upon the lantern screen is conducted precisely at a speed corresponding to that at which the negative picture was taken, false representations of nature will result. It is true that certain kinematograph cameras are provided with speed indicators, by which the operator is able to ascertain the rate at which he is passing the film through his camera; and it is also a fact that an operator may become so used to his work that he is able to maintain a uniform speed without resorting to any such guide; but to obtain satisfactory results at the time of exhibiting a positive from a negative so produced, it is absolutely necessary, as we have already intimated, tnat the picture be passed through the projecting apparatus at a regular and corresponding volocity. There is no reason why a standard, both for taking and exhibiting a picture, should not be established, just as we have to-day a certain recognised pitch for perforating films. If some practical hand, with money and brains, would give this question serious consideration, and finally establish a suitable standard for speed, he would be rendering a service to the anima-photography world of inestimable value. We should then rid the art of illusional freaks, which, though curious and interesting, are undesirable. Our beloved art becomes a cause for laughter when men march at running speed; when artillery guns skate over the ground on carriages with stationary wheels; and when the wheels on the Royal carriage revolve backwards. We should be glad of any data on this subject.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

OPERATOR OR ELECTRICIAN?

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—I have read the letter from your correspondent, "A Candid Critic." He has received what he expected—a host of correspondence denouncing him and his criticism of the B.O.A. He says we have strayed from his argument as to an operator's market value being 35s. or £2 per week. I say he is, if an operator, not merely a handle turner.

No doubt your correspondent's employer does not consider his market value worth more than 10s. per week, otherwise he would pay him more. No man who is an operator, with any respect for trade union principles, would lower himself to accept the paltry sum of 10s. per week, which he admits he is getting. I maintain that it is about time this sort of thing was put a stop to. Your correspondent was engaged to be the electrician at the music hall, not the operator. One of these nights something will go wrong either in the operating box or on the stage, and your correspondent will not be at his post, the switch board, ready to switch up the lights and avert a panic.

I was recently exhibiting at a hall when someone let a monster cracker off. The lights were switched up at once by the electrician, who was at his post. Would that have been done if the electrician had been operating?

It is the duty of the L.C.C. and the insurance companies to see that the operator is an experienced man. The L.C.C. compel us to have iron boxes, buckets and blankets. but they never question the man at the wheel (the operator), and it is about time those in authority should see into the matter and compel all operators to hold a certificate, which should be acquired either by experience or examination by the L.C.C.

Yours, &c.,

MEMBER, B.O.A. (NINE YEARS' EXPERIENCE).

WHAT IS AN OPERATOR?

TO THE EDITOR "THE KINEMATOGRAPH & LANTERN WEEKLY."

Sir,—I have held aloof from the Bioscope Operator's Association until a more definite programme has been evolved by them. Up to now I am not at all convinced that their object is to raise the standard of proficiency or assist the most able men to a better acknowledgment by their employers. The letter from a "Candid Critic" may bring the committee to recognise that their policy should be the improvement and raising of the profession from what it appears to be sinking to, namely, a lot ot unqualified "duds" whose knowledge of "operating" is what they've picked up by watching another man. There is plenty of scope for the proficient man if he will only qualify, but the majority are a lazy lot of uneducated loafers whose object is to do as little as they can for as much money as they can compel the manager to pay.

I think a really expert operator can, with knowledge and tact, command a good screw and raise his picture show to such a height that it becomes the star turn of any programme. But the expert operator should know how to take photos, and to develop and print them. He should be duly qualified to undertake any matter connected with electricity, from putting in a fuse, or altering the resistance, to repairing his arc. He certainly should have a knowledge of optics, and mechanical ability is essential if the man is to be depended upon for his own repairs. A knowledge of oxy-hydrogen, Nernst Paul, acetylene and other forms of lighting is also necessary.

So that an operator's job need be no sinecure if only he will live up to what should be its requirements and if those who engage men will see that they obtain those who will do justice to the shows. The chief care of the Association should be to obtain some definite test or examination so that members may know that they are not to be associated with a lot of dead-heads, but that every member is a competent operator and that it is an honour to be allowed to join. Unless this is done the better class operator will stand aloof from what might be made a "power in the land" of living pictures.

Yours, etc.,

ANOTHER CANDID CRITIC.

[This discussion must now close.—ED.]

The Infanta Eulalie of Spain, who is staying at Scarcroft Hall, Leeds, paid a visit last Thursday afernoon to the animated picture exhibition of the New Century Co. in the Assembly Rooms, Briggate. She was very much charmed by the entertainment, especially with a beautiful series of pictures descriptive of "Sunny Spain," which was put on in honour of her visit.

Miscellaneous.

Films for Sale, Situations Vacant and Wanted, etc.

6d. per line. Three insertions at price of two.

BUSINESS FOR DISPOSAL.

LANTERN, Kinematograph, and Entertainment Catering business for disposal. 18,000 slides in stock. In Midland town with country connection, Address Box 15—9, Tottenham Street, London, W.

SITUATIONS VACANT.

WANTED by a large Wholesale House a man to take the management of the Kinematograph department. Must have a thoroughly practical knowledge of everything connected with the Lantern and Kinematograph; also well up in the Film Hiring Trade. Only a smart business man required. State age, experience and salary required. Address BOX 10, KINEMATOGRAPH AND LANTERN WEEKLY, 9 Tottenham Street, London, W.

FILMS FOR SALE AND WANTED.

GRAND National. Oxford and Cambridge Boat Race. Brighton Life Boat. Reedham Boys Drilling, Jack's Return, Fox Hunting, Lucky Necklace. How the Jail Bird Flew, Elephants working in Burmah Splendid condition, 1½d and 2d per ft.—REYNOLDS, 3 Lebanon Gardens. Wandsworth.

FILMS for Hire. all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

FILMS for sale, we have thousands of feet, send for lists to The Amateur Photographic Depot, 71. Oxford Road, Manchester.

APPARATUS FOR SALE AND WANTED.

FOR SALE—A Paul New Century Animatograph in first class working order—complete with Lantern. Objective, Arc Lamp, etc. A bargain.—M., 35 Seymour Place, W.

SANDERSON CAMERA with printing frames, chemicals, etc. Cost over £7 Perfect condition. Will sell to first offer for £4. E. Yates, 6, Epple Road Fulham, S.W.

GREAT BARGAIN.—Lecturer's Bi unial Limelight Apparatus (almost new) Oxygen Cylinder and Accessories, in strong box £5 or offer; also collection of Slides, plain 3d. coloured 6d. each, in sets or selection.—For particulars apply "KINSHASA," Churchill Road, Boscombe.

WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories, Camera, etc. List Free.—A. Cheetham, Silvograph Pictures, Rhyl.

WANTED an arc lamp and resistance for using at home for living pictures, House is wired 220 volts continuous current State lowest price.—Arc Box 13, KINEMATOGRAPH AND LANTERN WEEKLY.

WANTED to hire a good up-to-date Kinematograph from October to March with option of purchase, also 3,000 feet of film, good new stuff, with a change every fortnight.—Hale, Photographer, Farnham.

TO LANTERNISTS—A Chance of a Lifetime. Stewards Triple Premier Lantern, with 3 sets of lenses for large or small halls, jets, &c., in travelling case, perfection. Cost £160. Price £40, or near offer. — C, 221, Temple Chambers, E.C.

TWO 40ft. Brins Gas Cylinders with hemp covers, almost new, £3 3s.—C 221, Temple Chambers, E.C.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world; large detailed catalogue, 8d.—HUGHES, Brewster House. Mortimer Road, Kingsland, N.

Biographing a Serial Story.

We have several times commented on the kinematograph's powers as an advertiser and an instance of its intelligent use in this direction has just come to hand. The *Evening News* has been re-acting several of the most exciting scenes of a forthcoming serial before a bioscope camera. We abstract the following account of the rehearsal from the pages of our contemporary :—

"Outside the delapidated Old Manor House at Acton, a mournful ruin in the sunlit vale, two men were desperately fighting. Wildly they clutched at each other's wrists and throats, and swayed all about the broad gravel path. Now the eager-eyed fair man almost brought his opponent down, then it seemed that the dark man would be the victor in the fierce struggle. The fair man tears from his scowling antagonist a great brass candlestick and swings it backward. As the other rushes in to recapture the crude weapon he has been foiled in using himself, it descends, flashing in the sunlight, and the beaten man falls heavily on the edge of the lawn.

"The conqueror, dazed, gazes upon the figure of his victim. He drops on his knees and fearfully feels heart and pulse for a sign of life. He rises—his pale face showing agony and remorse. With a last horrified look at the body, he reels away.

"And why had these men fought?

"Well, it wasn't really a tragedy. They were rehearsing for an advertisement of a newspaper serial. The performance makes an interesting story, too, for *Evening News* readers, and whether they do or do not find time for serial novels.

"Briefly our plan is to give a playlet in animated photography at the chief London music-halls. It is in three scenes and complete in itself. They are adapted from the serial shortly to begin in the "Evening News," called "Sons of Martha," by Mr. Arthur Applin, author of "The Chorus Girl."

"Early in the morning a party of well-known West-end actresses and actors sped by motor to the Old Manor House, at Acton, there to produce the silent drama for the bioscope. There were six principals in the cast and eight minor characters. Then there were a stage manager, scene shifters, a "property" man, and a bioscope operator. The only other living things within sight of the open-air stage were a philosophic horse with a contemplative driver rolling the tennis lawn in the next field.

When the hero and the villain opened their rehearsal of the fight described above, that driver looked suitably astounded, and seemed as though he was tempted to stop his horse and interfere. But a shout of laughter and some applause from the group of spectators, who were amused to see the slain villain jump up and carefully dust his frock-coat, reassured the man, and he continued his mowing. The subsequent proceedings had no further interest for him.

Quickly an author's studio was rigged up. Mr. Applin took his seat at the desk, opened his morning letters, then meditated over his novel. What should he write? A vision of a beautiful girl then came to him, touched his arm, inspired him to write. She was the shop girl heroine.

Thereafter the playlet is supposed to carry on the vision in illustrating the development of the plot in the author's brain. The girl enters the big shop as an apprentice, is persecuted by her jealous companions and attracts the unwelcome attentions of the manager. In the closing scene she is locked in his office. Unable to escape from him, she rings the telephone bell madly, shouts "Help, help," and is rescued by the heroic fair young man, who has previously fallen in love with her pretty face. The manager attempts to beat him down with a weighty candlestick, and in self-defence the hero has to take it from him, and knock him down. The blow is a fatal one, and the man and the girl steal away together in horror of the fatality.

For hours the six principals rehearsed their parts. And when they were ready the clouds would hide the sun and the bioscope operator would throw up his hands in dispair. At last the first scene was taken, and Mr. Applin perspiring and exhausted with the tension—professional actor though he has been—rose and lay on the grass to recuperate.

"A cloud of incalculable length now blanketed the sun, and for two hours it frowned on the anxious players. Next there were ominous spots of rain. But the trouble ended, and at a quarter to four, after a strenuous final rehearsal, the second scene went with a gallop.

"Then the closing scene. Would the light last? No, thought the operator. Then, perhaps it might. The sun looked pallidly through a film of cloud, and at half past four the bioscope had done its work and there were more cheers and felicitations upon the accomplishment of a difficult task. Six hours' work upon a playlet that will be shown from start to finish in eight minutes.

"The leading players in the bioscope drama were Miss Mabel Russel, of 'The Merry Widow,' at Daly's; Miss Edyth Olive, of the Court Theatre; Miss Grace A. Noble; Mr. Loring Fernie: Mr. Henry Farmer, author and actor; and Mr. Arthur Applin, the author of "Sons of Martha."

VIEWS AND FILMS INDEX.

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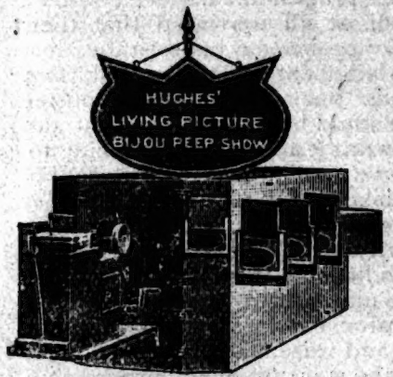

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